

FEODOR VORONOV

MARK MOORE GALLERY | STATEMENTS

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Mark Moore Gallery: *Statements* introduces a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in *Statements* act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

Utilizing John Rajchman's notion of "operative formalism," Feodor Voronov (b. 1980, St. Petersburg, Russia) creates optical terrains that splinter and twist around the central image of a word. Voronov investigates the nature of repetition in both form and language by painting harlequin patterns that are at once organic and methodical - an analysis of the human experience that borders on familiar, but is clearly unique. Voronov toys with the formal aesthetics of the written word, evaluating its psychological roots in symbolism à la Magritte, while also embellishing upon the intrinsic habit of mark-making in the vein of Cy Twombly.

Voronov received his MFA from Claremont University (CA) in 2008, and has participated in a number of exhibitions throughout the Southern California region. The recipient of the 2008 Hernandez Fellowship and the 2007 Claremont Graduate University Fellowship, he lives and works in Los Angeles.



FEODOR VORONOV

Interviewed by: Lauren Licata, Mark Moore Gallery

In your work, a single word is manipulated across the canvas in a manner that recalls Cy Twombly, equally spontaneous & methodical. How has this idea of 'mark-making' been incorporated into your practice?

Well the methodical part comes from a very system-based, almost minimalist type of approach to mark making which is mainly channeled by the repetition of forms, words or segments of formal elements. The other side of the process is the more spontaneous painterly marks that interrupt the rigors of repetition and create another level of compositional complexity to deal with during the process of building a painting.

Your markings seems to interact with each word on a solely aesthetic basis, taking their shape and arrangement into consideration in place definition or connotation. What perspectives on language has learning both Russian and English produced? What sort of process is involved in choosing each word?



The only perspective I can think of is that knowing two different alphabets helps my imagination with the idea of how letters can be manipulated and distorted but still stay themselves in a way, but I do not think it is really that much of an influence. I do not play favorites with words and view them rather as challenges so I just choose one and work with what it has to offer. I find this strategy more rewarding, words can surprise you if you spend enough time with them.

With your 'word painting' explorations dating back to 2009, your most recent pieces appear to have gravitated towards obscurity, and at times can be entirely indecipherable. How has your experimentation evolved over the years? What concepts does your work address as an archive?

Opposite Page: *Epitome*, 2010. Acrylic, marker, ball-point pen and spray paint on canvas over panel, 30 x 46 inches.

Well over time I feel that I have been sucked into the experiment deeper and deeper and the evolution of the work comes from trying different formal elements and developing a sort of an arsenal of visual maneuvers to be deployed on the surface. As I progress further it becomes an even more complex and broader question of which visual systems to deploy and in what quantity, it is a balancing act which can swing in an ever increasing amount of directions. As an archive I think the work is getting more complex but I am seeing more clarity in it as well, I hope to work for a perfect mix of both.

Within your optical terrains, what role does repetition play? What about symbolism?

Repetition is key, it activates the process for me and facilitates certain amounts of spontaneity in the work. It is really just how I function, it slows everything down and allows me to sort of consider everything all over as I work. Symbolism is not something that can be avoided with a visual work of art but it is not a direction that I come from in my process, it is something that is personal which happens between the work and the viewer itself and I do not want to meddle with that too much, people should enjoy the work or be challenged by it on their own terms.

How does using raw canvas, which you then stretch by hand, enrich or complicate your process? Are there any other habits or rituals central to your production? Any methods of visualization?

Well, it definitely complicates things because the raw surface is not easy to work on but just like repetition it slows everything down and no mark is easily made. I like working this way because it's a constant challenge that needs solving. I feel like I am always learning things about my materials working in this manner and not becoming too polished, slick and bored. This method leads me to full consideration of each and every touch of that raw canvas, I guess the ritual here is to remind myself that I am working on a surface not a picture plane.

Can you describe any underlying narrative components to your practice, or any sort of larger anthropological dialogue at work?

It is all there on the surface to look at and that is the big component at work here, looking. How we look at and perceive visual information, what we are used to seeing and what lies hidden in front of our eyes, how we choose to really see words and how much we ignore them or let

them define our experience and whether that is even valid, these are all questions I see rising from the work.

What is the significance of your vivid, harlequin color palette?

They are colors of choice because I find them very aesthetically effective in my work, these choice are made during the process and basically reflect solutions to the compositional problems at hand. Also I am a big fan of Frank Stella and I very much agree with his sentiment that sometimes colors are best used straight out of the can and not ruined by mixing.

Are there any developments in mind for future trajectories? What might be your ideal project?

I am kind of working on an ideal project right now, but of course I am always thinking ahead. There are several directions the work can be pushed into within the realm of the word paintings themselves and I believe it will happen naturally as the work progresses. There are also ideas about using literary text and actual imagery that I have been toying with but I can't produce it all at once so we will have to see what develops as I work and cycle through these visual experiments in the coming years.



Stupor, 2011. Acrylic, marker and ball-point pen on canvas, 48 x 48 inches. Permanent Collection of the Colección Jimenez-Colon, Puerto Rico.



Above: *Brazen*, 2011. Acrylic, ball-point pen, marker and spray paint on canvas, 21 x 30 inches.

Opposite Page: *Entity*, 2011. Acrylic, marker, spray-paint and ball-point pen on canvas, 25 x 36.5 inches (Detail Image)



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“Voronov is a young painter on the verge of a major career, due to the strength of his unique vision and the prescient response of collectors already snapping up his work.”

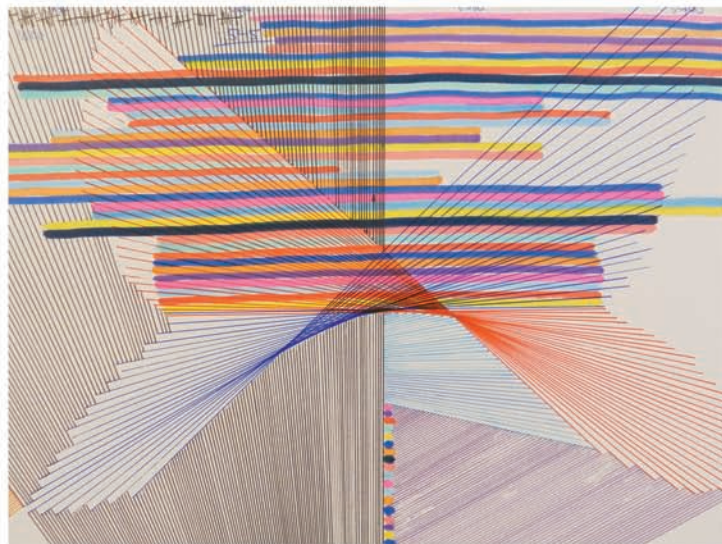
– Kara Walker Tomé,
The Art Economist, 2011



Above: *Entropy*, 2010. Acrylic, marker, ball-point pen and spray paint on canvas over panel, 36 x 48 inches.
Opposite Page: *Entropy*, 2010 (Detail Image)



Left: *Fat 1*, 2010. Acrylic, marker, and ball-point pen on canvas, 21 x 23 inches (Detail Image)



Right: *Fat 2*, 2010. Acrylic, marker, and ball-point pen on paper, 14 x 19 inches (Detail Image)

Opposite Page: *Hubris*, 2010. Acrylic, marker, ball-point pen, and spray paint on canvas over panel, 21 x 24 inches.



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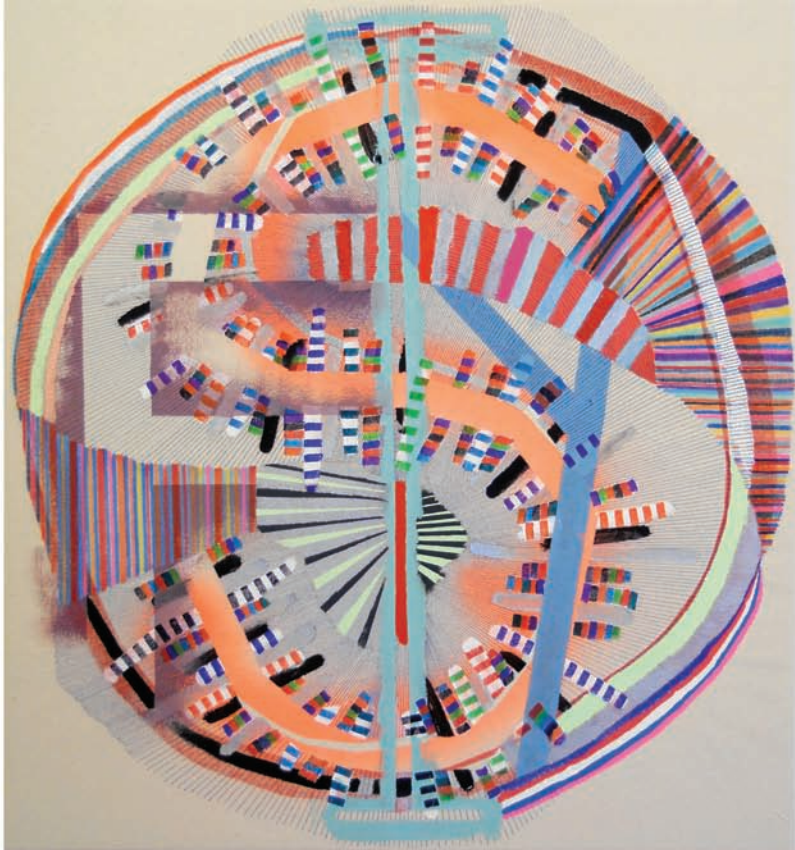
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“The positive reaction to this artist is based on his sophisticated talent for mark-making.

Voronov starts a painting by choosing a word, the letters of which become deeply entwined layers of line and pattern. Words are the starting points for the artist to inventively deconstruct and reconstruct, keeping improvisation and structure in perfect balance.”

– Kara Walker Tomé,
The Art Economist, 2011



Left: *Ossify*, 2011. Acrylic, marker, spray-paint and ball-point pen on canvas, 24 x 22 inches.



Right: *Serpentine*, 2011. Acrylic, marker, spray-paint and ball-point pen on canvas, 61 x 61 inches.

Opposite Page: *Florid*, 2010. Acrylic, marker, and ball-point pen on canvas over panel, 18 x 24 inches.



Left: *Logic*, 2011. Acrylic, marker, and ball-point pen on paper, 24 x 18 inches.
Right: *Logic*, 2011 (Detail Image)

Opposite Page: *Litany*, 2010. Acrylic, marker, ball-point pen on and spray paint canvas over panel, 18 x 24 inches.



Paradox, 2011. Acrylic, ball-point pen and marker on canvas, 25 x 34 inches.
Permanent Collection of the Colección Jimenez-Colon, Puerto Rico.



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Right: *Opulent*, 2011.

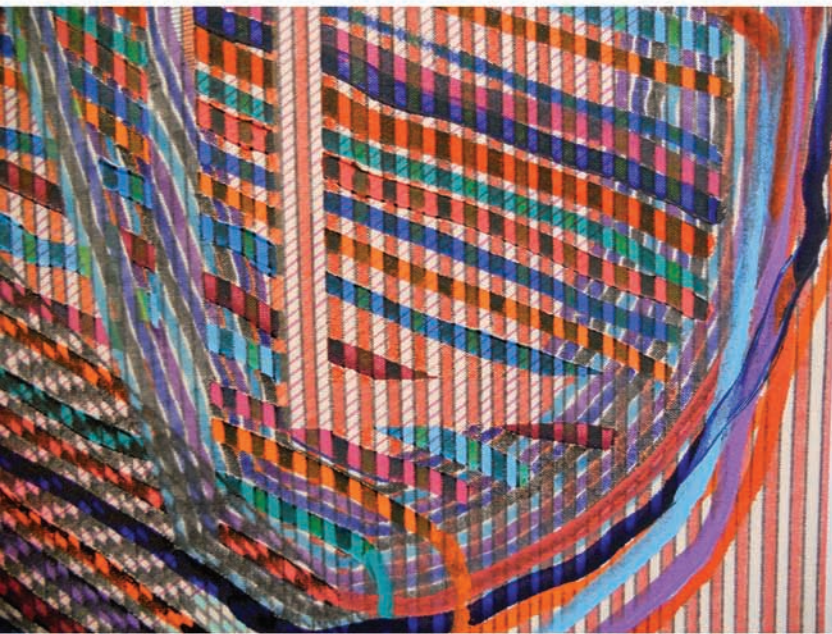
Acrylic, spray-paint, marker and ball-point pen on canvas, 48 x 48 inches.

Left: *Opaque*, 2011.

Acrylic, spray-paint, marker and ball-point pen on canvas, 48 x 48 inches.

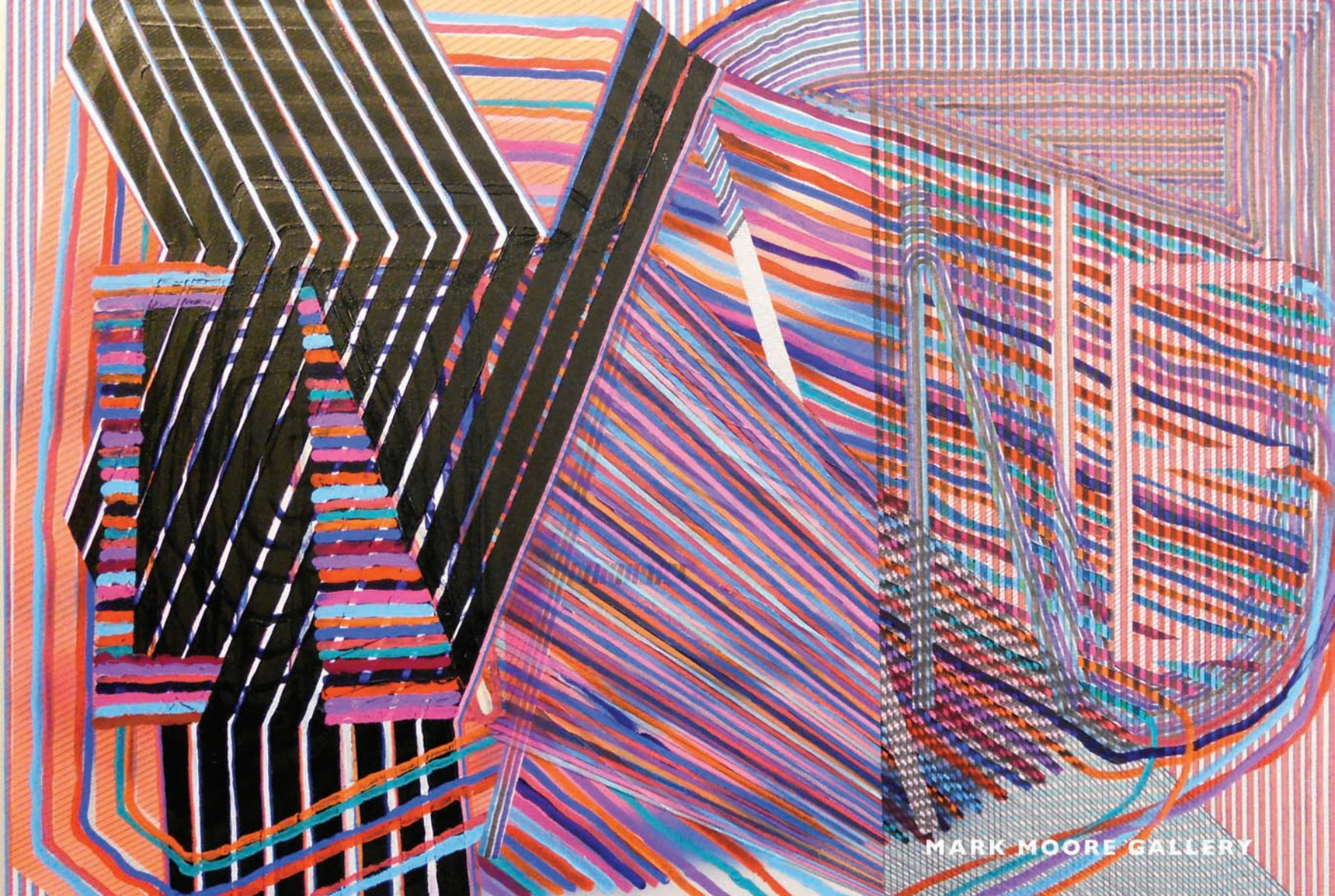
Opposite Page: *Veneer*, 2011.

Acrylic, spray-paint, marker and ball-point pen on canvas, 24 x 28 inches.

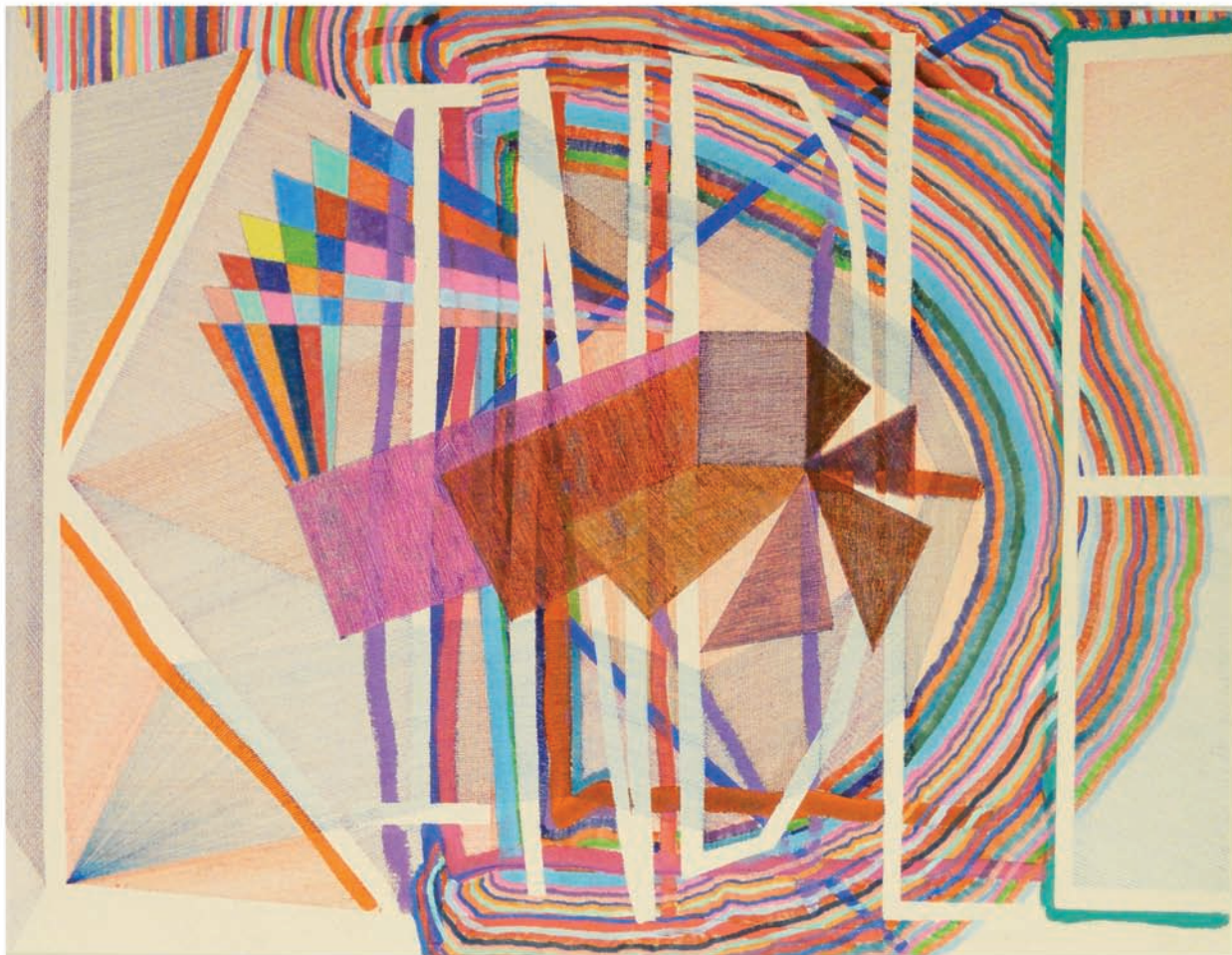


Left: *Inane*, 2010 (Detail Image #1)
Above: *Inane*, 2010 (Detail Image #2)

Opposite Page: *Inane*, 2010. Acrylic, marker, ball-point pen and spray paint on canvas over panel, 36 x 49 inches.



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Kindle, 2010. Acrylic, marker, and ball-point pen on canvas over panel, 18 x 24 inches.



Demur, 2011. Acrylic and pen on canvas, 23 x 33 inches.
Permanent Collection of the Colección Jimenez-Colon, Puerto Rico.

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“His gestures are both free form and precise, creating an amalgamation of opposing visual forces. Combined with an eccentrically Fauvist color scheme and the game of deciphering the word within each piece, Voronov’s art is as amusing as it is new.”

– Kara Walker Tomé,
The Art Economist, 2011



Left: *Neighbors 1*, 2011. Acrylic, marker, and ball-point pen on canvas, 24 x 24 inches.
Right: *Neighbors 3*, 2011. Acrylic, marker, and ball-point pen on paper, 23 x 24 inches.

Opposite Page: *Neighbors 2*, 2011. Acrylic, marker, and ball-point pen on paper, 14 x 19 inches.



FEODOR VORONOV

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BIO

Feodor Voronov

Born 1980, St. Petersburg, Russia
Lives and works in Los Angeles, CA

Education

2008 MFA, Claremont Graduate University, Claremont, CA
2004 BFA, Cal State Long Beach University, Long Beach, CA

Solo Exhibitions

2012 *Word Paintings*, Mark Moore Gallery, Culver City, CA
2008 MFA Thesis Exhibition, East Galley, CGU, Claremont CA

Group Exhibitions

2010 *VERBS*, Lofts, San Pedro, CA
2010 *Forever Now*, curated by David Pagel, East Gallery, CGU, Claremont, CA
2009 *ARTRA AT T-LOFTS*, Santa Monica, CA
2009 *Tempo, Temporary*, Torrance, CA
2008 *Exceedingly Way Too Overhung*, Concrete Walls, Los Angeles
2007 *Exhibitionists*, Claremont Graduate University, Claremont
2006 *Buzz*, Claremont Graduate University, Claremont, CA
Way Too Hung Overhung, Concrete Walls, Los Angeles
2005 *Too Overhung at Concrete Walls*, Concrete Walls, Los Angeles
2004 *Overhung*, Concrete Walls, Los Angeles
BFA Group Show, Max Gatov Gallery, CSULB, Long Beach, CA

Public Collections

Coleccion Jimenez-Colon, Puerto Rico

Awards and Residencies

2008 Hernandez Fellowship, CGU
2007 CGU Fellowship



Minion, 2010. Acrylic, marker, and ball-point pen on canvas over panel, 18 x 24 inches.

Libel, 2011. Acrylic, spray-paint,
marker and ball-point pen
on canvas, 25 x 32 inches.



Front Cover: *Spectrum*, 2010. Acrylic, marker, ball-point pen and spray paint on canvas over panel, 30 x 46 inches.

Back Cover: *Concentric*, 2011. Acrylic, marker, ball-point pen on canvas, 48 x 48 inches (Detail Image)

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